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ABSTRACT

If visual art is to be taught as a substantive part of the public school curriculum, then it's content and structure need to be translated into a curriculum that provides continuous cognitive and psychological growth and development. While discipline based art education (DBAE) acknowledges the values of art production, the content of art should acknowledge other forms of engagement with art that respond to art, to historical and philosophical inquiry, and that pervade students lives such as architecture, pragmatic arts, and contemporary media. The art education profession should arrive at common understandings of purposes and content. An examination of the structure and dynamics of art education reveals that it has three dynamics: content, engagement, and education. Contact is provided by the creation of art (studio, art criticism, art history, and aesthetics). Disciplines refer to the four professional fields of the artist, critic, art historian, and the aesthetican. Dimensions refer to four aspects of engagement with art that are possible for one individual: creating, responding, historical inquiry, and philosophical inquiry. The characteristics of the four dimensions are described followed by indications of the ways that they can enrich and illuminate each other in an individual's engagement with form. Three domains of learning, cognitive (knowing), affectives (values), and psychomotor (skills), are particilarly relevant and useful for considering the kinds of thinking and operating in each of the four dimensions of engagement. More active and independent engagement in learning, as characterized by upper levels of operations (cognitive--synthesis and analysis; affective--characterization and value complex; and psychomotor--naturalizing and articulation) need increased attention. (KM)

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MultiDimensional Engagement With Art

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Multidimensional Engagement with Art

Introduction

For art to be conceived and taught as a substantive part of the public school curriculum, we must demonstrate that the content and structure of art can be translated into a curriculum with at least the same validity and purpose as other areas of the school program. Further, that curriculum must provide for sustained growth and development through twelve years of experience and study by students undergoing continuous cognitive, emotional and physiological changes.

A. The contemporary line of thinking called Discipline Based Art Education requires some significant redefinition of content and purpose in the theory and practice of our profession.

B. While continuing to acknowledge the value of experiences in the Creation of Art, the structure should also acknowledge other forms of engagement with art, other ways to use the mind, i.e., Responding to Art, Historical Inquiry into Art and Philosophical Inquiry into Art.

C. The content of art should include forms that pervade student's lives; i.e., the environmental arts such as architecture, interior design, and planning and

the pragmatic arts such as fashion design industrial design and graphic design - in their popular as well as their more classic manifestations.

D. The content of art should include contemporary media such as film, photography, video and computer imaging.

E. Art education should identify legitimate parallels and points of contact with other areas of the curriculum without compromising its own integrity as a substantive area of study

F. The profession should arrive at common understanding of purposes and content; accommodating modification and interpretation appropriate to individual teaching situations, while avoiding mere idiosyncracy and transcending personal bias. A commonality of purposes should be supported by full communication about possible constructs and methods for their realization. We should avoid pre-emptive orthodoxies and non-negotiable differences.

Some Assumptions

A. The rationale for including response, historical inquiry and philosophical inquiry is already accepted by many art educators, largely in response to the historic Penn State Seminars of 1965. But, simply adding to the art content without considering the

implications for reconfiguring art programs can lead to frustration and paralysis rather than the intended enrichment if the changes are viewed as sheer multiplication of content.

B. A synthesis of the four areas is critical to their acceptance as teaching content in schools. Essential to that synthesis is a clarification of authentic relationships among the four areas.

C. Those relationships will be insightful constructs, not revealed truths. The field of art should be conceived as four dimensions which provide a coherent whole while maintaining their distinct and authentic natures.

This is a challenge that art and art education should be characteristically, if not uniquely, poised to embrace; perceiving and realizing relationships among apparently disparate or even antithetical elements.

Structure and Dynamics of Art Education

Art education has three dynamics; Content, Engagement and Education.

A. Content means the body of art, its fabric of events, images and forms; the art that has been made and the art that is currently being made; the intended meanings and purposes and those that can be discerned

or constructed; the ways by which art has been made and the new ways continuously being invented; and the ways that meanings and purposes are influenced by particular characteristics of those media and methods. In the most direct sense, art is made by creating it. But it is also made by responding to it, by the interaction of a human being with the form, or image, or event. In a less direct sense, art is made by the decision to locate it within the body of what is to be called art; that is, to consider it to be art. Both historical inquiry and philosophical inquiry are engaged in these continuing questions.

B. Engagement means the ways of coming in contact with the content. There are somewhat complementary constructs for this; the Disciplines and the Dimensions. In both cases, the contact is provided by the Creation of Art [Studio], Response to Art [Criticism], Historical Inquiry into Art, [Art History] and Philosophical Inquiry into Art [Aesthetics].

1. The Disciplines refer to the four professional fields of the artist, the critic, the art historian and the aesthetician. The Dimensions refer to four aspects of engagement with art that are possible for one individual; creating, responding, historical inquiry and philosophical inquiry. The

distinction between the two is in their configuration. In the Disciplines, there are four configurations, each constructed around the logic, purposes and methods of a field. In the Dimensions, there is one configuration constructed from and enriched by the perspectives provided by each of those dimensions, for one individual, in one experience.

2. Disciplines require us to remember that there are different models of professional engagement with art and that we are introducing them to students with differing strengths who may find one area ultimately more appropriate and satisfying. Dimensions require us to remember that we are teaching individuals who must each synthesize their experiences into a fuller knowledge of art.

C. Education about art refers to considerations of the ways that human beings can learn and can be taught about art; the characteristics of human beings, singly and in groups, relevant to the sorts of capabilities associated with art; the developmental, environmental and cultural factors that influence those capabilities; and the educational philosophies, theories and methods that apply to education generally, as well as those that have particular relevance to art education.

MultiDimensional Engagement with Art

The remainder of this presentation will emphasize Dimensions of Engagement as a concept for Art Education. A description of the characteristics of the four dimensions is followed by indications of the ways that the four dimensions can enrich and illuminate each other in an individual's engagements with significant form.

The term significant form is used here to emphasize that the four dimensions of engagement are concerned with the ways that form may be created; the ways that it has been created; the significances that it may embody; and the qualities that may distinguish art from other human activities and experiences.

Creation of art (Studio): Creation means giving form to a significance. The creative process in art, which is parallel to creation in other fields, is understood to be approximately sequential. The sequence is a flow of thought and action described as

Identification; orienting the intellect, imagination and energy toward accepting a challenge, pursuing an opportunity, or solving a problem within a particular context.

Investigation; discovering possibilities for approaches and for the application, modification and combination of concepts, methods and processes.

Incubation; allowing, encouraging - even requiring - a period of suspended closure for those possibilities to combine and recombine in many ways.

Illumination; reaching closure on an idea and/or an approach to realizing the idea.

Instrumentation; realizing the idea in a tangible, or perceptible form.

Evaluation; determining the relative success, the satisfactory or unsatisfactory qualities of the direction taken.

The process is a continuous evaluation and recycling of the sequence. Encouraging the process requires adequate opportunities for investigation and incubation of possibilities. Studio processes and techniques are taught as a means, not as ends.

Response to Art

Response to Art means giving significance to a form. The response process is parallel to the way that understanding is gained in other fields by a careful analysis and reconstruction of that understanding. It too is a flow of thought and action::

Description: Expanding and articulating what there is to be perceived; typically verbal, characterised primarily by nouns and adjectives.

Analysis: Exploring the active relationships among the qualities perceived and described; characterised primarily by verbs and adjectives.

Interpretation: Making meaning, encouraging personal associations and significances that are firmly grounded in what has been discovered about the piece; generation and free association, structuring and restructuring of perceptions and associations; and giving a new, typically verbal form to a discovered meaning appropriate to the perceived visual content that embodies the qualitative structure of the significance and form of the piece; a poetic insight that makes artful use of the subjects [nouns and adjectives] found in ***Description***, and the predicates [verbs and adverbs] found in ***Analysis***. The context, however, is changed in terms of something else. And that 'else' is to be found most significantly within the student's own experience.

Evaluation: A critical rethinking of the process to validate the adequacy of the perceptions, the dynamics of their relationships, and the quality of the metaphor that has been created to transform the

derived significance into a personal possession. The more familiar type of evaluation as criticism, or judgement, would occur in an intersection between Response and Philosophical Inquiry.

The dimensions of Creation and Response are parallel and complementary in that they both involve making meaning - the interplay between significance and form. Response moves Creation beyond intuitive acts; Creation moves Response beyond mere decoding. And, the cognitive processes involved in both Creation and Response are strikingly similar, if not absolutely parallel, in the types and levels of thinking employed.

Four types of thinking formerly associated solely with creative thinking, are introduced here for both Creation and Response.

Fluency, the generation of many possibilities is important to both Investigation and to Description.

Flexibility, boundary breaking in the categories of possibilities is important to both Investigation and to Analysis and Clustering.

Originality, a personally authentic synthesis is important to both Illumination and to conceiving a Metaphor.

Elaboration; an enrichment and refinement is important in the creation of the metaphor and in the realization of a created piece.

Historical Inquiry Into Art

Inquiry into the history of art is concerned with knowledge of the fabric of the body of created art and of its sources, influences and creators. It has its parallels and roots in other forms of historical inquiry which seek to understand the events and patterns of the past for their own sake and for their influences on the present. Historical Inquiry is concerned with questions about individual images forms and events; with their sources and their relationships to other images forms and events. There is a chronological dimension and, at the same time, a recognition that all of the body of art exists in the present. Its purpose is to know about the existing body of art and to understand the ways that emerging art is based on, or departs from, the art of the past. Historical Inquiry requires active investigation and construction of understanding supported by the ideas and information developed by others. Responsible scholarship provides a firm base for inquiry into perceived patterns.

Influences and Relationships: the influences of personal experience, social forces, technological advances and new and previously existing ideas in art as they have been affected by individual artists, schools or collective movements.

Consistent Forms and Significances; the ways that pervasive themes and forms, throughout history and across cultures, have been influenced by the specifics of those times and cultures.

Forms and Significances Unique to Times and Cultures; unique, or immediate themes and ways of making art as they reflect the events, qualities and values of particular times and of specific cultures.

The Expanding Body of Art; the ways that styles, technologies, concepts and previously disregarded areas of human activity are introduced and accepted into the body of art.

Philosophical Inquiry Into Art

Philosophical Inquiry is concerned with fundamental questions about the nature of art. What is it? When is something art, and when is it not? What are the ways that we can think about art? How does Art fit with life? Questions can be asked about a specific experience, about larger areas of art, or about the totality of art. To a great extent, Philosophical

Inquiry is also about value sytems, evaluation systems and the evaluation of value systems. The questions remain questions that serve to make our thinking about art sharper, subtler, and freer.

The Nature of Art; a search for the qualities that can be said to be true of all art and the ways that the invention or introduction of new concepts may influence those qualities.

What is Art, and What is Not Art; the criteria for making those distinctions, how they are made and who makes them.

The Ways That One May Think About Art; the theories, philsophies and criteria that others have constructed, their similarities, contradictions and complementary qualities; the ways that they may present different perspectives of the same thing; the construction of one's own philosophy and the way that it relates to the philosophy of experts or the collective philosophy of a culture.

Both Historical Inquiry Into Art and Philsophical Inquiry Into Art are concerned primarily with what constitutes the body of art, or a specific instance of art, and with the questions that can be brought to bear as art is continuously added to and reconceived.

Four Dimensions: Three Domains

In addition to exploring the nature of the four dimensions of engagement with art, and examining the essential characteristics of the art forms, and the experiences that will engage our students, some consideration of the degrees, levels, or kinds of internal and external engagement, or learning, is important. The vast complexity of human operations has been analyzed and organized into taxonomies for three domains of learning that correspond roughly to our thinking, our emotions and values, and to our ability to do. The three domains are particularly relevant and useful for considering the kinds of thinking and operating in each of the four dimensions of engagement

The three domains of learning: The Cognitive [knowledge], the Affective [values] and the Psycho-Motor [skills].

The taxonomies developed by Bloom and Krathwohl have been questioned as to whether the components of each domain represent ***levels***, or ***kinds***, of operating. In either case, they continue to represent a useful way to organize important knowledge, feelings and values, and skills. This is particularly useful in the analysis of content for development and structuring of learning objectives.

The main elements of the three domains are listed briefly below. The listing should be read in an ascending order; that is, it is intended here to be viewed as a hierarchy.

THE TAXONOMIES

COGNITIVE	AFFECTIVE	PSYCHO-MOTOR
SYNTHESIS	CHARACTERIZATION; EMPATHY	NATURALIZING
ANALYSIS	VALUE COMPLEX; INFUSION	ARTICULATION
APPLICATION	VALUING; FOCUSSING EMOTION	PRECISION
COMPREHENSION	RESPONDING; EXTENDING FEELING	MANIPULATION
KNOWING (facts)	ATTENDING; FEELING	IMITATION

This is, indeed a brief sketch of the taxonomies. A fuller examination would, of course, require attention to the complete sets, accompanied by the many subsections.

For the purposes of discussion here, the components are intended to be read as ***levels of operating***. In all three domains, the upper two

components typically receive very little attention. Much of education, including an unfortunate amount of art education, is confined to the lower three levels, or components. A significant consequence of this is the tendency to treat students as comparatively passive recipients of education; being 'taught' in the most limited sense of the word. More active and independent engagement in learning, as characterized by the upper levels is not often given adequate attention.

The genuine act of perceiving the world; of creating responses in visual form; and of inquiring into and comprehending the creations of others is, however, engages the higher levels of ***analysis and synthesis***. The ultimate purpose of teaching skills and processes is to enable students to ***naturalize*** those skills and to use them to ***articulate*** ideas. The ultimate significance of a value system lies in the way that it ***infuses*** and ***characterizes*** thought and action

Relating the three domains to the four dimensions:

Creating and Responding

C R E A T I N G:

IDENTIFY INVESTIGATE INCUBATE ILLUMINATE INSTRUMENT

-------> ----------> -------> ---------> --------->

Cognitive Domain

know comprehend apply analyze synthesize evaluate

---> ---------> ----> ------> ---------> ------->

Affective Domain

attend respond value value complex characterize

feel extend focus infuse empathize

-----> ------> ----> -------------> ----------->

Psycho-Motor Domain

imitate manipulate precision articulate naturalize

------> ---------> --------> ---------> --------->

DESCRIBE ANALYZE INTERPRET EVALUATE

R E S P O N D I N G:

Just as there is a general correspondence between the flow of the creative process and the flow of the response process, there should be a general correspondence between the flow of those two dimensions of engagement and the flow from one stage, or level, to the next in each of the three domains. And, just as the first three levels of each domain may tend to limit the definition of education primarily to the

provision of information, and techniques, the initial stages of the creative and response processes are the points where the role of the teacher can emphasize ***instruction*** in information, and techniques. The levels of the three domains that move toward more ***independent thinking, belief and action*** correspond to the the stages where genuinely ***individual creation and personal meaning*** are achieved by the student.

A concept of art education that does not provide for the lower three levels is devoid of means. A concept of art education that does not provide for the upper levels has no legitimate ends. The structure of an art education program, writ large, over a student's entire educational experience might move in focus from the lower levels, to the higher ones. But, each learning experience - even at the earliest grades should include some attention to all the stages of each domain.

The concern for addressing the higher levels of each domain is challenged in different ways by each of the four dimensions. The emphasis on inquiry in the next two dimensions probably represents the most radical departure for teaching in these areas.

Philosophical Inquiry and Historical Inquiry

HISTORICAL INQUIRY

INFLUENCES AND RELATIONSHIPS---------->

PERVASIVE AND CONSISTENT FORMS AND SIGNIFICANCES----->

FORMS AND SIGNIFICANCES UNIQUE TO TIMES AND CULTURES->

THE EXPANDING BODY OF ART---------->

Cognitive Domain

know	comprehend	apply	analyze	synthesize	evaluate
--->	--------->	---->	------>	--------->	------->

Affective Domain

attend	respond	value	value	complex	characterize
feel	extend	focus	infuse		empathize
----->	------>	---->	---------->		---------->

Psycho-Motor Domain

imitate	manipulate	precision	articulate	naturalize
------>	--------->	-------->	--------->	--------->

THE NATURE OF ART---------->

DISTINCTIONS BETWEEN WHAT IS ART, AND WHAT IS NOT----->

THE WAYS THAT ONE MAY THINK ABOUT ART---------->

PHILOSOPHICAL INQUIRY

The elements of the dimensions of Historical Inquiry and Philosophical Inquiry are sets of parallel concerns derived from the two dimensions, rather than elements in a relatively linear configuration as is the case in Creating and Responding. There are a total of

seven elements, therefore, to be traced for a growing sophistication in relation to the levels of the three domains. The flow is actually cyclic, or spiral, as levels of knowing become more sophisticated.

Neither Historical Inquiry nor Philosophical Inquiry is concrete in intended results, therefore neither is immediately related to the Psycho-Motor Domain. The Pscho-Motor Domain *might* be considered as occurring in verbal articulation (actual discussion), or in the way that the ideas considered and conclusions reached are manifested in the Creative Dimension. That is, the ideas developed in Historical and Philosophical Inquiry may influence what is attempted in the Creation of Art, how it is approached, and how it is to be discussed, or evaluated. The concepts and values developed in these two dimensions may be even more manifest in the dimension of Response to Art.

Philosophical Inquiry and Historical Inquiry

HISTORICAL INQUIRY

INFLUENCES AND RELATIONSHIPS---------->

PERVASIVE AND CONSISTENT FORMS AND SIGNIFICANCES----->

FORMS AND SIGNIFICANCES UNIQUE TO TIMES AND CULTURES->

THE EXPANDING BODY OF ART---------->

Cognitive Domain

know	comprehend	apply	analyze	synthesize	evaluate
--->	--------->	---->	------>	--------->	------->

Affective Domain

attend	respond	value	value complex	characterize
feel	extend	focus	infuse	empathize
----->	------>	---->	---------->	---------->

Psycho-Motor Domain

imitate	manipulate	precision	articulate	naturalize
------>	--------->	-------->	--------->	--------->

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